



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



### LEYKAUF AND HIS WORK.

THERE has been on exhibition in this city, during the month of April, some china very artistically decorated by Mr. Leykauf, of Detroit, who came to New York in response to numerous requests to give lessons. There is a steadily increasing demand among china painters to take lessons from this artist ever since his marvelous display at the Columbian Exposition, which carried off the honor of a first

prize medal. Mr. Leykauf has visited other cities to give instructions to respond to this universal demand, and his reputation extends throughout the length and breadth of the United States.

Mr. Leykauf easily stands foremost in the rank of china painters, there being few who equal, none who surpass him in his particular line. His decorations consist mainly of flowers, fruit, and seaweeds and shells, the latter for fish and salad services. His designs are thoroughly original, he being a close student of nature. Extreme harmony prevails in his happy distribution of color, which is rich without being harsh, brilliant without being crude. It is at all times strong, yet, at the same time, possesses that dainty delicacy which of necessity belongs to the exquisite transparent surface of china. He particularly excels in the shadowy distant effects, creating a charming degree of perspective, that in its vague and graceful delineation; its indistinct details, its soft, tender treatment, full of warmth and feeling, is simply marvelous.

George Ferdinand Gustave Leykauf is a native of Dresden. At the early age of fourteen he studied for two years and a half under Prof. Julius Kubig in the Dresden School of Art, after which he was assigned to quite a responsible position in a Dresden factory, a situation he filled for only a year, as the restraint of rou-

tine work proved irksome. His desire was to be free from the trammels and limitations of factory work, and to branch out in an original line of thought and action upon an artistic rather than a commercial basis. He therefore left home and came to America when only seventeen, where he has seriously studied for the past eighteen years, until he has won an enviable reputation and an almost phenomenal success. He paints with a limited palette of about a dozen colors, which includes deep red brown, deep violet of gold, brown green, silver yellow, brown, warm gray, deep blue green, chestnut brown, moss green, J. yellow ochre of Lacroix colors, and Pompadour 23, and lemon yellow of the Dresden colors.

He prepares his own gold, and in the course of a year consumes four thousand dollars worth. Since he executed his World's Fair punch-bowl, of which we give an illustration, he has assisted pupils in painting over four hundred similar bowls.

### NEW KERAMIC COLORS FOR CHINA AND GLASS.

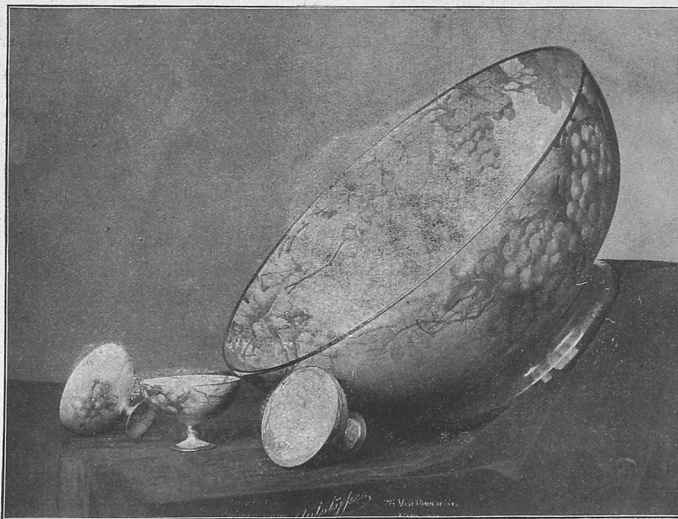
BY MRS. N. R. MONACHESI,  
CHINA.



ALL china painters know that one of the most exasperating difficulties to overcome is to keep the color "open" and free from dust. The oils heretofore in use—namely, "thick" or "fat" oil, which is the residuum of the evaporated spirits of turpentine, clove tar, etc., etc., seem to have a very special and particular affinity for dust. Every particle within a radius of ten feet apparently falls under some occult law of attraction as soon as the cork is removed.

Another disagreeable feature of these various "mediums" is their unpleasant odor, which is very penetrating and quite offensive to many. All of these people will doubtless be glad to know that Messrs. Sartorius & Co. have prepared, after numerous and expensive experiments, a set of mineral colors in which all oils are dispensed with, and simply water is used instead. These are called the "Vitre Colors," and are, of course, vitrifiable.

In case water alone will not fulfill the requirements of the china painter, who, under some circumstances, desires his work to either dry very quickly, or very slowly, Messrs. Sartorius & Co. have prepared two mediums, which an-



THE WORLD'S FAIR PUNCH BOWL. BY GUSTAVE LEYKAUF.